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ABSTRACT

This resource guide is intended to aid practitioners in the design of new curriculum units or the enrichment of existing units by suggesting activities and resources in the topic areas of earth, air, fire, and water. Special projects and trips relating to these topic areas are proposed. A sample arts networking system used to integrate various arts organizations with the educational process is described, listing the arts organizations and the educational activities they offer. The appendices include: information on how to locate, interview, and hire a visiting artist; a resource information questionnaire for arts groups interested in participating in a networking program; a sample lesson plan form; and a group of observation, evaluation and opinion forms. (PPB)

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Resource Guide 6

EARTH, AIR, FIRE & WATER

Ronald T. Lee
SERIES EDITOR

This resource guide was originally developed through the arts in education program of Community School District 3, New York, New York.

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DISTRICT ARTS LIAISON

1988

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This project was made possible by the cooperative support of the New York State Council on the Arts, the New York Foundation for the Arts, and the New York State Education Department. The Inter-Agency Steering Committee for Arts in Education consisted of Julianna Sciolla (New York State Council on the Arts); Theodore Berger (New York Foundation for the Arts); Robert Reals (New York State Education Department – Bureau of Arts, Music and Humanities); and Robert Sullivan (State Education Department – Office of Cultural Education). The continued assistance and cooperation of Mr. Reals is noted, as is the unfailing interest and support of Charles J. Trupia (Director, Division of General Education, State Education Department). Laurie Rowe, Office of Federal Demonstration Programs, was a consistent supporter of the Arts in Education Network.

PREFACE

In 1980 eight school districts in New York State received ESEA Title IV-C funds to design, develop, and implement arts in education programs:

Community School District 3, New York City
Community School District 6, New York City
Homer Central School, Homer
Middle Country Central School, Centereach
New Rochelle City Schools, New Rochelle
Plainedge Union Free School, Bethpage
Syracuse City Schools, Syracuse
White Plains City Schools, White Plains

The teachers and project staff members from these districts have written, tried, and evaluated an impressively large number of lesson and unit plans, and resource and curriculum guides. The ideas, methods, and resources contained in these materials are valuable not only to the teachers using them but also to classroom and arts teachers in other districts interested in implementing arts in education programs.

This series of resource guides has been designed by Ronald Lee, series editor, from the materials developed through efforts of these eight districts. For this purpose collaborative money was provided through the New York Foundation for the Arts by the New York State Council on the Arts and the New York State Education Department. The series consists of eight guides:

Resource Guide One
THE IDEABOOK
New Rochelle City Schools
Six essays written by teachers

Resource Guide Two
THE WRITE WAY ON
Syracuse City Schools
Strategy plans and ideas for creative writing

Resource Guide Three
INTEGRATING SOCIAL STUDIES AND FOLK MUSIC
Middle Country Central School District, expanded and rewritten by Cindy L. Daly
Instructional units and resources on social studies and folk music

Resource Guide Four
COMMUNICATION THROUGH THE ARTS
Syracuse City Schools
Learning activities for verbal and non-verbal communication

Resource Guide Five
ALTERNATE LEARNING EXPERIENCES FOR CREATIVE EXPRESSION
Homer Central School
Prototypes for encouraging creative expression

Resource Guide Six
EARTH, AIR, FIRE & WATER
Community School District 3, New York City
Activities and resources, suggestions for networking

Resource Guide Seven
ARTS IN THE EDUCATION OF CHILDREN WITH SPECIAL NEEDS
Community School District 6, New York City
Activities for bilingual, gifted, and special education students

Resource Guide Eight
CREATIVE MATH ACTIVITIES
Plainedge Union Free Schools
Lesson plans for creative thinking in mathematics

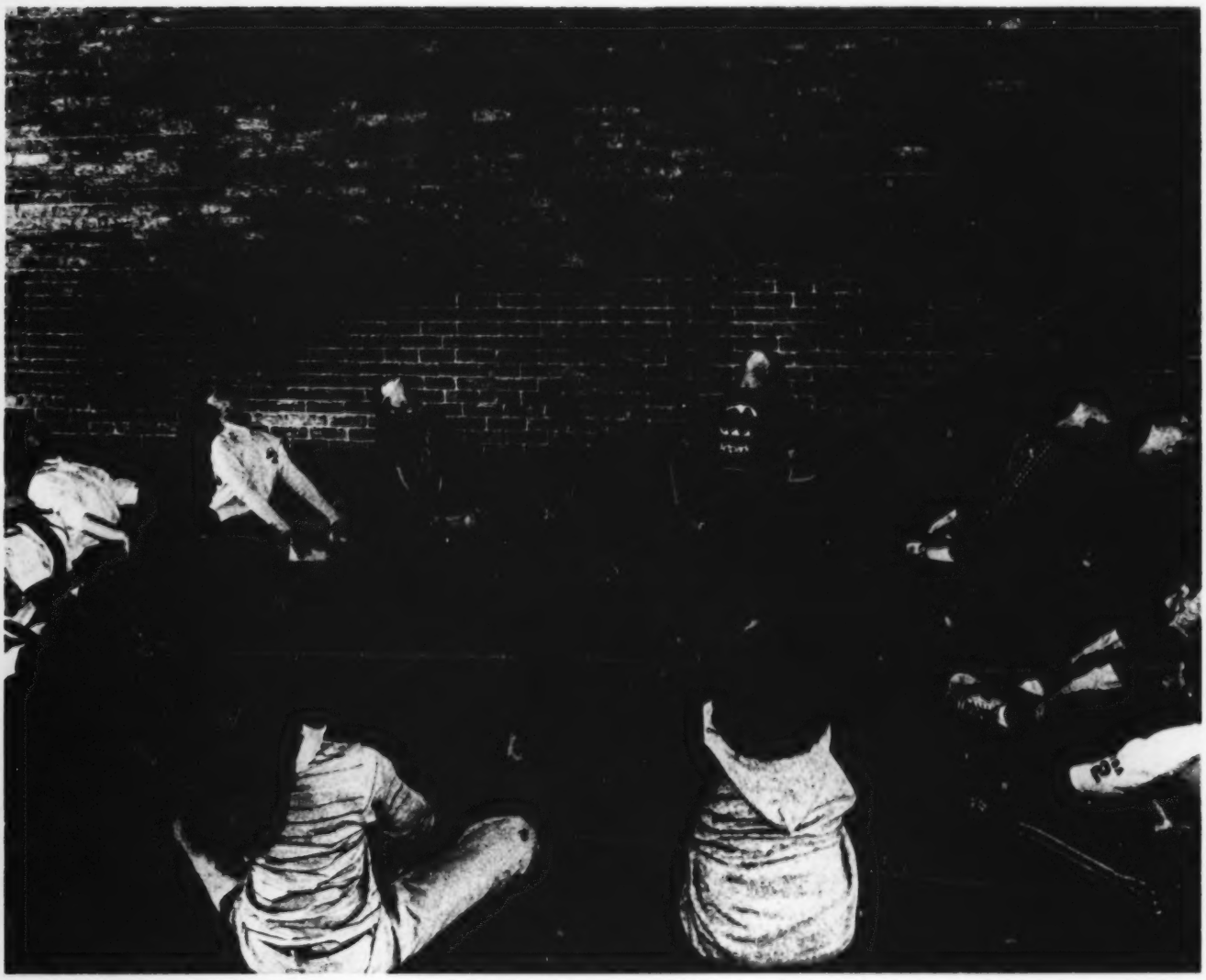
Most of the guides also include appendices containing a variety of sample forms, ideas, and other materials used successfully in the eight programs. The following table shows the grade level(s) for which each guide was written, and the non-arts and arts areas covered. Main emphasis is indicated by an X, secondary emphasis by an (X).

Resource Guide	GRADE LEVEL			NON-ARTS AREAS								ARTS AREAS							
	Elementary	Junior High	Senior High	Foreign Culture/ Language	Geography	Language Arts/ English	Mathematics	Science/ Technology	Social Studies/ History	Community Resources	Resource Center/ Library	Architecture	Creative Writing	Dance/ Movement	Folk Art/ Crafts	Media Arts	Music	Theatre Arts	Visual Arts
1. The Ideabook	X	X		(X)	(X)	X	X	X	X	(X)	X	(X)	X	X	(X)	X	X	X	X
2. The Write Way On	X					X	(X)	(X)	(X)	X			X				(X)		(X)
3. Integrating Social Studies and Folk Music	X	X	(X)		(X)	(X)			X	(X)	(X)				X		X	(X)	(X)
4. Communication Through the Arts	X	(X)				X			X	(X)				X	(X)	X	X	X	X
5. Alternate Learning Experiences for Creative Expression	X	X	X	(X)	(X)	X	(X)	X	X	X	(X)	(X)	X	X	X	X	X	X	X
6. Earth, Air, Fire and Water	X	(X)		(X)	(X)	(X)		X	(X)	X	(X)	(X)	X	X	X		X	X	X
7. Arts in the Education of Children With Special Needs	X			X	X	X		(X)	(X)	X			X	X	(X)		(X)	X	X
8. Creative Learning Experiences in Math	X					(X)	X					X	(X)						X

TABLE 1

Two other publications coming from the efforts of teachers in the eight districts are THE NETWORK NOTEBOOK: A CASEBOOK FOR ARTS IN EDUCATION written by Carol Fineberg, and MARA — MATHEMATICS/ARCHITECTURE RELATED ACTIVITIES, a publication drawn from the Architects-in-the-Schools projects, primarily in the White Plains City Schools. These publications are available from the Bureau of Arts, Music and Humanities Education, Division of General Education, The New York State Education Department, Albany, New York 12234.

INTRODUCTORY INFORMATION



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INTRODUCTION

EARTH, AIR, FIRE & WATER is a product of the District Arts Network, a collaboration of teachers, artists, educational administrators and arts organizations in Community School District 3, on the Upper West Side of Manhattan. The Network brought together a wide variety of expertise in the District to develop creative learning experiences for elementary school children.

By sharing the activities and resources in this guide, more children and their teachers will learn about their world in an integrated and humanistic way and develop their own creative process.

ORGANIZATION OF THE GUIDE

"Resource" in Resource Guide 6 is the important word in the organization of this publication. As a teacher you will want to use the sections on earth, air, fire, water, and networking as catalysts for designing new segments in your curriculum or for enriching units which you have already used. Key questions you should consider include:

- How can these ideas be used in my situation?
- In what manner will incorporating these ideas make my teaching more effective?
- How do these ideas fit into the educational goals I have set for my students?

Once you have considered these questions, you need to design and develop your instructional unit or segment – using and expanding the ideas you have selected from this guide. Next, you need to implement your unit and then carefully evaluate the total experience. Only through evaluation can you determine whether or not the questions presented above are answered affirmatively and in what manner you can make improvements.

The four sections of earth, air, fire, and water briefly describe several projects which one might consider for a classroom, a grade level, or a whole school. In addition, there is a brief list of additional topics to consider.

The section on networking is unique because it presents a "case study" of the Community School District 3, New York, Arts Network. Some of the arts organizations which were involved are identified and a brief description of each is included. The value of this section is in recognizing the potential of networking with a variety of cultural organizations and arts groups in your area. The educational activities are ideas you can use to fit your situation with appropriate modification. These activities are examples of how the integration process can work.

The process of networking should include interaction and cooperation with the arts teachers in your school district. Incorporating instruction by the music and art teachers enriches learning activities. In addition, their artistic and educational backgrounds are valuable resources in designing appropriate networking experiences.

The appendices contain several examples of forms which might be useful to you.

ACTIVITIES AND RESOURCES

5

E A R T H

Old-One, the Creator, made this world out of a woman. The soil is her flesh; the trees and grasses are her hair; her bones are the rocks; and the wind is her breath. We who live on the earth, she shall be our mother, for we are the children of her flesh.

Okanagon Indian

7

SPECIAL PROJECTS AND TRIPS

1. **Visit an energy exhibit at a science and industry museum or gas and heating company.**
   Topic: What are the major sources of energy in cities today? How can we conserve the earth's energy supply and use it a more beneficial manner?
   Project: Draw and paint a map showing the world's energy sources, each child being responsible for a chosen nation.
2. **Take a nature walk through a city, county, or state park with a guide.**
   Topic: What is the main composition of soil, vegetation, and animal life in the park? In the area?
   Project: Plant seeds, bulbs, and trees in the park. Collect leaves, wood, wildflowers, and stones; and use them in individual art projects.
3. **Invite a speaker from an agency concerned with the protection of the environment.**
   Topic: What are major city and world pollution problems? What can we do about them?
   Project: Design, paint, and distribute neighborhood litter baskets; paint a mural on a "local needy" building. Adopt a plot of earth near the school and create a garden.
4. **Visit the World Trade Center.**
   Topic: How and why does New York City function as a major world trade center?
   Project: Pick several nations and study what they import and export. Design and plan an international trade game (the form can be based on Monopoly).
5. **Visit the United Nations building and attend a session of the general assembly.**
   Topic: What is the meaning of the United Nations in the community of nations? Why is the United Nations situated in New York City? What is the major role of the United Nations for the earth today? What might it be in the future?
   Project: Have children role play a session of United Nations.

OTHER TOPICS TO EXPLORE

Crafts and Toys - Cultural representations of the world
Crystals - Their growth and use
Earthquakes - The restlessness of our planet
Energy - Current and future sources
Ecology - Living things and the environment affecting each other
Hunger - The earth's uneven food distribution
Mountains - Their formation and change
Mythology - Early stories about the earth
Nature - Its color and beauty
Poetry - Creative expressions about nature and animals
Rotations of the Earth - Day, night, and the seasons
Volcanos - Their location and causes

A I R

It was the wind that gave them life. It is the wind that comes out of our mouths now that gives us life. When this ceases to blow we die. In the skin at the tips of our fingers we see the trail of the wind; it shows us where the wind blew when our ancestors were created.

Navajo

By the sandy water I breathe in the odor of
the sea,
From there the wind comes and blows over
the world,
By the sandy water I breathe in the odor of
the sea,
From there the clouds and rain falls over
the world.

Papago

SPECIAL PROJECTS AND TRIPS

1. **Visit a college or university and talk with faculty members in the technology and science areas.**
   Topic: How are new uses of computers, electronics and means of communication changing today's lifestyle? How are computers used in space exploration?
   Project: Summarize in individual reports two aspects of the visit: (a) science information learned and (b) personal reactions to the information.
2. **Visit a local weather bureau.**
   Topic: How does the bureau forecast weather conditions?
   Project: Make and use weather instruments (rain gauge, thermometer, instruments to identify wind direction and measure wind velocity); keep weather records for a period of time and compare your records with those of the bureau.
3. **Invite a guest speaker from the National Science Foundation or similar agency to talk on a space exploration.**
   Topic: What new technology is available for space craft, satellite communication, weather forecast and control?
   Project: Design and construct weather instruments in class to make a weather forecast. Compare the forecasts with those of the weather bureau.
4. **Visit an airport, inspect a plane, and talk to a pilot.**
   Topic: How does a plane fly? How does a pilot deal with different weather conditions? How would planes fly in different weather conditions? How do air currents affect flight? What is jet lag? What are the latest innovations in passenger aircraft?
   Project: Make mobiles using foil-covered cardboard shapes of planes and space vehicles.
5. **Invite a speaker who is a pilot in the U.S. Air Force or for a commercial airline company.**
   Topic: What is it like to fly a jet plane? What uses does man make of air surveillance, for developing earth resources? For military purposes? For commercial purposes?
   Project: Design and create a large mural showing military and nonmilitary uses of air technology.
6. **Visit a planetarium.**
   Topic: What star formations can we recognize? What is our galaxy? How does it relate to other galaxy systems? What planets are found in our solar system? What are they like?
   Project: Make a model of the universe in a role-playing game, with children representing different planets and their known qualities. Conduct conversations between planets, discussing life forms, good and bad aspects, and inner "soul."

OTHER TOPICS TO EXPLORE

Air - Its composition and properties
Airplanes - Principles of flying
Birds - Types, living habits and environs
Clouds - Formation and movement
Gliders - Silent flying
History of flying - Earliest attempts up to the present
Hot-air balloons - Their construction and operation
Kites - Different designs and uses
Musical instruments - Use of wind to produce musical sound
Mythology - Early stories about "the heavens"
Pollution - The earth's battle for clean air
Space exploration - New technology and directions
Wind - Reasons for its existence, future uses
Windmills - Inexpensive sources of power

F I R E

There once were two stars in the Milky Way and they made fire by rubbing their hands together.

Aborigine

The creator of all things was very angry at a bird in the sky. He found a burning log and threw it at the bird – but he missed and the log fell down on the earth and brought fire.

Andaman

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SPECIAL PROJECTS AND TRIPS

1. **Invite a guest speaker on solar energy.**

   Topic: How does a solar home work? What are industrial uses of solar energy? How do we get solar energy from the sea?

   Project: Build a small solar heating panel which can furnish hot water.

2. **Visit a local fire department.**

   Topic: How does fire protection for the city differ from that for rural areas?

   Project: With manuals from the fire department, have the children do a fire safety check on their homes, and also find and list any potential fire hazards on the neighborhood block. Discuss how fire and other forms of energy are used in the home. Cook something in a microwave oven; find out how it works. How would you put out a cooking fire?

3. **Invite a guest speaker from the botany department of a college.**

   Topic: How does the sun relate to human health and photosynthesis? What is our relationship with the vegetable kingdom in using solar energy for life?

   Project: Discuss the use of fire by the different "kingdoms of nature."

   a) Study volcanoes and the recent pattern of world eruption, and then make miniature ones from clay or plaster of paris. "Activate" them with candles in center and wax applied around the rims to represent lava flowing from the inner heat action.
   b) Study the response of moths to flame. Get some fireflies (or glowworms) and find out why they glow.
   c) Experiment with fire as a source of visible light and color. Project the light from candles and its colors on a white screen. Discuss light, its color spectrum, and its origin from our sun. What is the difference between color from pigments and color from light sources?
   d) Talk about human inner energy (physical, emotional, and mental). Look at examples of prose and poetry describing human heroic action in terms of the "fire of the human spirit."

4. **Invite a guest speaker from a steel-making plant.**

   Topic: How is fire used in the furnaces to temper and transmute the iron ore? What changes have been made since the days of "blacksmiths" in forging metal? How does a local metal sculptor use fire in this art?

   Project: Design and make jewelry or small abstract sculptures using copper wire and small pieces of brass (which can be hammered and attached by melted copper). Visit the nearest bridge and have the children consider the importance, scientific matter, and cost of construction.

5. **Visit a large bridge with an engineer or architect.**

   Topic: How was energy used in the construction of the bridge? How was the bridge designed and built?

   Project: Design and build model bridges.

6. **Invite a guest speaker from a nuclear plant.**

   Topic: How is nuclear energy produced and used? What are future possibilities? How is nuclear waste treated? What precautions must be observed at nuclear generating plants?

   Project: Ask the children to write essays or draw pictures about the good uses of nuclear energy now and in the future. Discuss the problems man has in harnessing this smallest but most potent force of nature. Compare man's making of nuclear energy to that energy which the sun produces.

7. **Invite a guest speaker from the surgery department of a hospital.**

   Topic: How are lasers used in healing. What is an X ray? How is it used?

   Project: Have the children research present and future uses for lasers.

8. **Visit the chemistry department of a college.**

   Topic: What are the melting temperatures of different substances? Why do different fuels produce different amounts of energy?

   Project: Have the children write short stories or poems on "what is energy?"

OTHER TOPICS TO EXPLORE

Camping - Building and using a campfire
Candles - How they are made and used
Clothing - Conserving body heat
Colors - Richness produced by fire and light
Crafts - Artistic techniques needing fire and heat
Electrical energy - Heat, light, and other uses
Forest fires - Destruction in nature
Fire trucks - Old and new machines
Gas lamps - Lights at night
Heat energy - Use in homes and industry
Lightning - Energy in a storm
Nature - Natural sources of fire and heat
Sun - A topic of many stories and tales
Temperature - Ways of measurement

W A T E R

New moon, come out, give water for us,
New moon, thunder down water for us,
New moon, shake down water for us.

Bushman

A star fell and when it hit the earth, it broke into many pieces. The pieces glowed for a long time and then they changed, still glowing into pools of water. A young girl came and from each of the pools took some of the star water, and hung them around the necks of her people, so that everyone could see where every one else was.

Plain Indians

SPECIAL PROJECTS AND TRIPS

1. **Visit an island or the ocean shoreline.**
   Topic: How can man get drinking water from the sea?
   Project: Distill some collected sea water. Discuss the problem cities have of supplying pure drinking water.
2. **Invite a guest speaker from the Department of Agriculture (Cooperative Extension Association or Soil Conservation Service).**
   Topic: Why is water essential to farmers? How can watershed and contour plowing help plant, animal, and human life?
   Project: Design and paint a mural showing the life of a water particle as it travels from the sky to the earth and back to the sky, through the web of the different "life kingdoms."
3. **Study a nearby pond or lake.**
   Topic: How clean is the water? What are the sources of fresh water? What fish, animals, plants, and insects are part of the environment of the lake? How do humans use (and abuse) the lake?
   Project: Have the students write research papers summarizing their findings about the lake. Assist the class in drawing accurate sketches of fish, animals, plants, and insects.
4. **Make all forms of water (ice, water, and steam).**
   Topic: How does man use water in each form?
   Project: Design and carve colored ice sculptures. Construct a water wheel, water clock, and/or model boat run by steam. Draw different snowflake designs.
5. **Take a trip to the waterfront and talk to sailors.**
   Topic: How does man use water to move things? What kinds of ships are there? How do they move? Where do the ships travel, and why do we move people and things by ship when we have other forms of transportation?
   Project: Have the students put together and paint models of different types of ships, past and present. Students should research and write reports on the type of ship they make models of.
6. **Invite a guest speaker from a hydroelectric plant.**
   Topic: How do hydroelectric plants work? How much of the electricity produced in the U.S. is produced by hydroelectric plants? How is the operation of a hydroelectric plant similar to that of an old flour mill using a water wheel?
   Project: Design and construct a water wheel. Have the students draw and paint reproductions of pictures or prints showing old flour mills.

OTHER TOPICS TO EXPLORE

Cultures - Water in the lives of people
Fishing - Catching fish for food and sport
Glaciers - Effects of past and present ice movement
Hail, rain, snow - Different forms of water
Music - Compositions with programmatic suggestions
Mythology - Water myths in various cultures
Oceans - The geography of the earth
Photography - Capturing underwater beauty
Pollution - The earth's battle for clean water
Sea animals - Shore and deep sea animals
Sea journey - Life under the sea
Streams and rivers - Surfaces on land
Submarines - Naval craft operating above and below
Weather - Climate conditions and forms of water
Wells - Important sources of water

NETWORKING

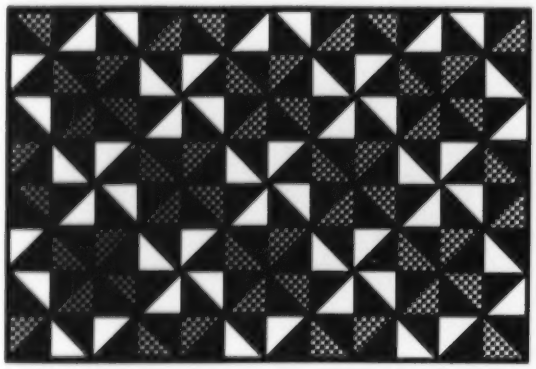
WHY A NETWORK?

The dictionary definition of a network is "a system of elements that cross in the manner of the threads of a net." This system of structured crossings, of interlocking elements, is the organizing element of highways, the blood system, families, societies, mapping and worldwide telecommunications.

A living network is a verb, not a noun. It is a process, not an end in itself. It is an organizational form that steps across the lines of specific disciplines, links interdisciplinary strands, and combines diverse resources. A network creates bridges for shared experiences, in social, political and artistic spheres, building upon institutions and people, combining their knowledge, talents, and perspectives in new ways to strengthen communication.

The District 3 Arts Network has provided a forum for artists, teachers, school administrators and community officials to discuss general issues related to the integration of arts and education; it has provided direct multiarts training opportunities for teachers and children, and it has supported the development of materials and unique curriculum projects. Network participants have met and planned together, assessed and evaluated their endeavors and have proven they can work together on all levels of artistic and educational interaction.

Interdisciplinary Arts



Touchstone Center
141 East 88th Street
New York, New York 10028

The Touchstone Center is an interdisciplinary art organization with programs ranging from using the arts within the school to a publishing program. Its activities include original theatre works, exhibitions, poetry readings, and workshops and seminars for teachers and parents. The Center has been particularly interested in encouraging children and teachers to explore realms of their own imagination.

One particular theme of the Touchstone Center was the "Expression of Nature — The Arts in Chinese and Japanese Culture." The Center explored the Chinese concept of gardens, which culminated in Winter Garden Chinese painting and poetry. The exploration was based primarily on the Chinese word landscape, which when translated means "mountain and water." Through a variety of art forms, each child's personal sense of mountains and water was expressed and eventually culminated in the Moving Mountain Festival.

EDUCATIONAL ACTIVITIES

Theme: Mountains and Water

Using a "mountain and water" theme based on Chinese landscape painting and poetry, you can explore a wide range of curriculum activities. For instance, not only is it possible to use these themes as an in-depth study of Chinese culture, but also as a way of investigating the geographic, geological, and biological aspects of mountains and waters. By personifying these elements, you are able to demonstrate how various art forms such as music, dance, painting, and poetry can be used to express each child's feeling about mountains and water.

Theme: Dragons

Open with a story about an ancient dragon. Have the children simulate dragon movements and then make a dragon based on the earth, air, fire, and water motifs. You will need the following materials:

> Cardboard boxes, muslin, tempera paints mixed with gloss medium, brushes, water cans, scraps of colored oaktag, large paper fasteners, ribbons, staple guns (staples), scissors, utility knives, and telephone wire

The *dragon body* is a long strip of muslin that is painted with bright colors. Allow at least one yard per child. A discussion about the features of a dragon's body will be helpful as preparation.

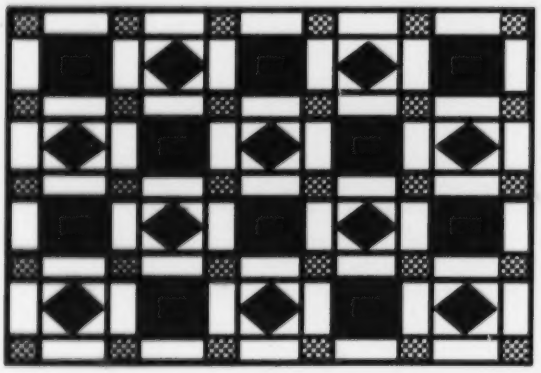
The *dragon's head* consists of cardboard boxes—one large, one small—that fit at right angles with each other to form the upper and lower jaws. The boxes (jaws) can be joined by poking holes (with scissors) and looping wire through to hold them. Details to the head are added with paint, gluing scraps of paper and cutting out features such as eyes and teeth. The body and head are joined by stapling them together.

A *dragon's tail* can be made with flat cardboard that is cut into the shape of a tail and decorated with ribbons, bright colors and paint. Once the dragon is finished, you should have a parade or dragon dance with other children accompanying it with simple percussion instruments.

Theme: Creating a Scroll

Have the students read myths about the earth, air, fire, and water from diverse cultures of the world. Then, have the students write their own myths and sketch pictures that illustrate the main activities in their "legendry narratives." These pictures and images are to be drawn and painted on individual scrolls. In order to make the scrolls you will need rolls of adding machine paper, thin bamboo skewers (for the ends of the scrolls), pencils, pens, paints, paint brushes, and glue. One should be able to understand each myth by either reading or looking.

Dance



Ballet Hispanico
167 West 89th Street
New York, New York 10024

Ballet Hispanico of New York performs a repertory which is a blend of Hispanic and American cultures. Works by well-known choreographers present the rhythms of the Caribbean, the passion of Spanish Flamenco, the folk traditions of Latin America, the street savvy of the city, and the contemporary expression of American modern dance.

Ballet Hispanico also encompasses an apprentice company which presents community performances throughout the year, and a school which offers graded classes in ballet, Spanish dance (Flamenco), modern, Dunham technique, and gymnastic dance. For most of the students, classes at Ballet Hispanico are their first introduction to Hispanic culture and world of dance. Through movement, a student learns a new means of self-expression. Through classwork, a student learns the skills of discipline and concentration.

EDUCATIONAL ACTIVITIES

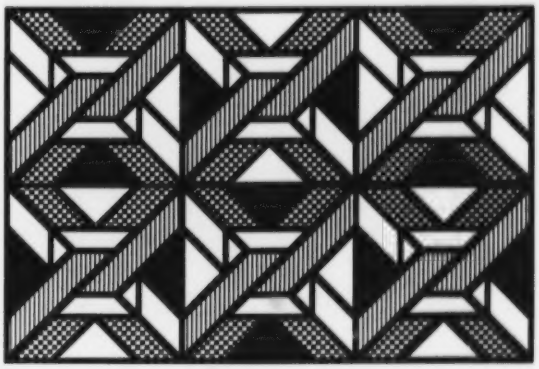
Through the Dance in the Schools program, Ballet Hispanico explores the ways in which movement can make a unique contribution to the classroom and to the physical and emotional lives of students. In addition, the company strives to bring about an understanding of dance as an art form.

For example, Ballet Hispanico offers classes in Caribbean dance for students. The study of dance from the various islands is integrated into the children's school curriculum. Teachers discuss differences and similarities in cultures as reflected through the dance of that country. This, in turn, leads to a discussion of geography, climate, and other physical attributes of the islands. The drum employed in much of Caribbean dance can be incorporated into the study of music, or of African culture and geography. In addition, the discipline of dance develops and strengthens students' physical coordination.

In keeping with the theme of "the four elements" selected for the District Arts Network program, Ballet Hispanico relates its techniques to the elements. For example, the Afro-Caribbean movements are weighted to the earth, as the natives did their dancing on bare ground; ballet dancers are trained to "lift up," be light as air, to give the illusion of effortlessness. Spanish dance has the connotation of fire, with the dramatic and passionate rhythms of Flamenco.

Writing

Teachers and Writers Collaborative
84 Fifth Avenue
New York, New York 10011



Teachers and Writers Collaborative sends writers and other artists into public schools to conduct intensive writing and arts workshops with children and teachers. The aims of Teachers and Writers programs are to enrich children's lives through the arts and to help them develop their creative potential, a confidence and pleasure in their work, and the concentration and motivation to work on projects over long periods of time – qualities that are essential for all areas of school work. The Teachers and Writers' artists are committed to providing students with experiences of greater variety and depth than those they are generally given.

EDUCATIONAL ACTIVITIES

Constantly engaging the senses through observation and concentration (comparisons and details), with any subject, places writing assignments more in the realm of discovery and learning, rather than a chore to be fulfilled. In this way, writing can be related to any theme and subject, including earth, air, fire, and water. If teachers constantly experiment with writing and reading, while emphasizing the use of detail and imagery, students will perceive writing as an act of discovery and communication that sets them off as unique personalities.

The following is a suggested series of four sessions which can begin with a presentation of literary examples and end with a reading of works produced by students.

First Session: Observation, Concentration, and Imagery

Step 1. Have the students close their eyes, quiet down, and make a mental list of every noise they hear.

Step 2. Make a list on the board of these noises.

Step 3. Have the students write comparisons that explain these aural observations (i.e., "the lights buzz like bees after a flower's nectar").

Step 4. Have the students inventory their other senses in a similar manner, and write their observations using as many details as they can.

Second Session: Detail and Mental Pictures

Step 1. Read "Nantucket" by William Carlos Williams, or another poem about a geographic area or place. Have the students discuss the work and the feelings that they get from it. Point out the images.

Step 2. Move the discussion to the students' favorite personal geographies, and have them convey their feelings about what they sensed and experienced in these places using detailed descriptions and imagery.

Third Session: Movement and Action in Writing

Step 1. Read D. H. Lawrence's "Snake" or a similar literary work.

Step 2. Have the students write pieces that describe movement ranging from animals prowling to fires burning or airplanes flying. Ask them to draw upon the techniques they have acquired in previous sessions, envisioning movement in slow motion.

Fourth Session: Freezing Movement

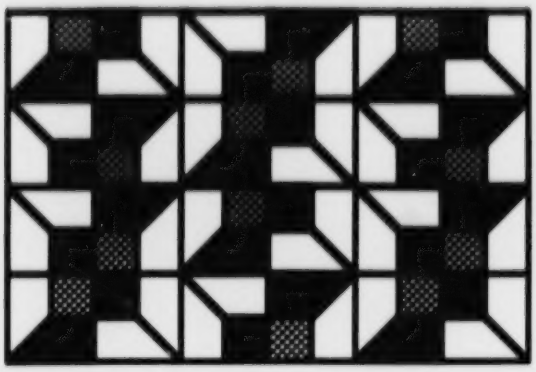
Step 1. Present a literary work such as William Stafford's "Right Now," that freezes the world for a moment so that people can observe what is around.

Step 2. Have the students do the same thing first through discussion and then in writing. Use this method to generate ideas for writing.

During each session, encourage the students to write in the form that seems most suitable to them. If they want to write in paragraph form, that's fine. If they want to write in varying line lengths (usually influenced by a poem written on the board), that's fine too. Encourage them to experiment with form, but the ideas and details should come first.

Bring out, in written communication, what already exists in students' aural communication. In addition, tune their ability to observe and concentrate so that they can experience something as fully as possible.

Music



Bloomingdale House of Music
323 West 108th Street
New York, New York 10025

The Bloomingdale House of Music, a community music school, offers a program of music instruction to elementary school children. A team of trained music teachers work with students using an approach to music developed by the composer, Carl Orff. The basic elements of the approach used by this team are:

1. *Movement.* Body language is a means of expressing oneself as well as experiencing sound, space, dynamics, and form, and their relationships to one another.
2. *Speech and Sound.* Word games develop in the children a very strong sense of rhythm and phrasing, two important factors in music.
3. *Singing and Music Making.* By means of Orff instrumentation, a specially designed body of instruments, children learn elemental characteristics of sound and means of performance.

EDUCATIONAL ACTIVITIES

A basic goal in music education is to give children the chance to experience singing, instrumental and movement ensembles, and to feel the sense of accomplishment that comes from making music together. The following are suggested activities based on the Orff approach:

1. Have the students do body rhythm patterns using the sounds of stamp, knee slap, clap, and snap. Have the children echo the patterns you give them.
2. Have the children introduce themselves by singing their names. The names can then be broken into syllables, clapped, and played on a hand drum. Discuss the differences among names, in terms of rhythmic patterns.
3. Demonstrate rhythm patterns using three sounds (triple meter); then ask the children to create their own triple patterns.
4. Introduce a song using triple meter and teach it to the children.
5. Introduce instruments that are struck, and have the children accompany songs using simple patterns on those instruments.

In keeping with the theme of this guide – earth, air, fire, and water, you could design and develop a science unit on musical instruments which produce sounds through the use of air (e.g., flute, clarinet, trumpet, oboe, bassoon). The unit could cover the properties of air and the principles of sound production. Consult the music teacher for assistance.

Theatre

American Folk Theatre
241 West 55th Street
New York, New York 10019

American Folk Theatre is a multi-racial, permanent company of performing artists and video technicians. American Folk Theatre's professional company presents new plays and revivals of American authors before a tri-state audience, on tour and in its theatre on Manhattan's Upper West Side. Individuals in the company also train young people in all aspects of theatre arts and video production.

American Folk Theatre's seasons emphasize interracial understanding, the importance and responsibility of the family and individual achievement through community collaboration.

EDUCATIONAL ACTIVITIES

The theatre is a place of exploration and expansion. The actor's craft demands individuality, observation, imagination, and sharing of the whole self. The following activities on air space, floating, and flying introduce the students to theatre arts techniques. They are led by an artist/theatre arts specialist.

Session I. Introducing students to theatre arts techniques: mime, improvisation, movement and dramatic play.

Step 1. Artist is introduced to the students by the teacher as an actor who is going to help them learn skills of communicating and expressing ideas.

Step 2. Artist leads the students and the teacher through various orientation exercises (theatre games) devoted to student awareness of self, problem solving approaches, involvement with the group, participation in decision making, self dependency, and experiencing the other senses.

Step 3. Artist leads the students and the teacher through simple exercises using specific acting techniques. This is to make certain that the children understand the various modes of expression (i.e., mime, improvisation, movement and dramatic play) available to them.

Session II. Using theatre arts techniques to explore and internalize concepts, terminology and objectives of a unit on air, floating, and flying.

Step 1. Artist creates theatre games drawing on the students association with and prior understanding of the following subjects: light and heavy, "falling" patterns, factors affecting the

movement of bodies through air space, floating, and flying.

Step 2. Artist involves children in following theatre games:

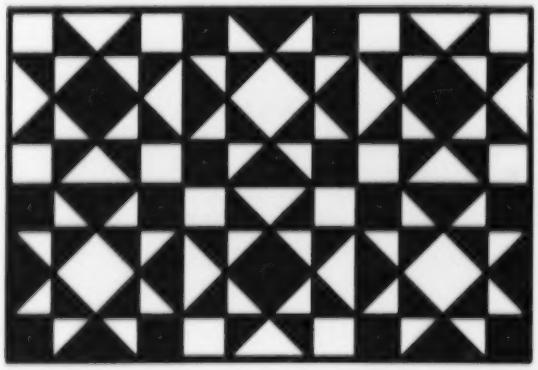
(a) *Light and Heavy*. The students are grouped into two teams. Each team selects six objects through group agreement. Then a member from the first team goes on the stage and through mime and movement, describes the object. The object name is not verbalized. The second team is called upon to send someone to the stage who can, through mime and movement, present an object that is heavier than the first team's object. The sequence is repeated with other students presenting lighter and heavier objects. At the conclusion of the game, the artist discusses the objects which were presented and demonstrates how the mime/movement descriptions of various objects could have been more articulate.

(b) *"Falling" Patterns*. The artist talks about falling objects and sketches a few examples through improvised movement. Each child is then asked to be an object such as a floating balloon, a handkerchief, a feather, dust in a ray of light, swirling smoke, and improvise the movement of that object as it falls through air space. Students can, if they wish, play this game in groups of two or three. They can also plan and act out an episode describing falling objects.

(c) *Movement Factors*. The artist talks about the weight of a body, air or obstacle resistance, winds, and a propelling force—as factors that affect how things move through air space. Students form teams of four, confer, and select moving bodies, (e.g., jet planes, gliders, balloons) that they would like to present. Students rehearse the different aspects of the situation. One becomes the object body, others, the affecting forces.

(d) *Floating and Flying*. The students develop dramatic plays on subjects related to floating and flying (e.g., a hot-air balloon experience, the first flight of an airplane, a moon walk).

Creative Dramatics



Foundation for the Creative Community
122 Amsterdam Ave.
New York, New York 10023

Foundation for the Creative Community is an educational human development program serving primarily urban teenage youth by offering quality experiences in the arts to students and professionals. People can participate in the following ways:

1. *Attend workshops in performing, visual, and literary arts*
2. *Work on specific projects*
3. *Participate in seminars and symposia*
4. *Join in as audiences for showcases*

The program is integrated by race, sex, level of talent, and represents every borough in New York City. Those working in Creative Community are encouraged to experiment and produce original works especially those involving interdisciplinary efforts.

EDUCATIONAL ACTIVITIES

These activities are based on an "experiential" approach. The framework uses dramatic techniques (physical and vocal exercises and games, mime, improvisation, role-playing, story-telling) as well as music and creative writing. It gives the student a chance to step into a part of history, a place in the world, the images of a piece of literature, or even a scientific process. So, taking the four elements – earth, air, fire, and water – as the curriculum, you can lead the students to feel their images of these elements. Divide the activities into four sections as follows:

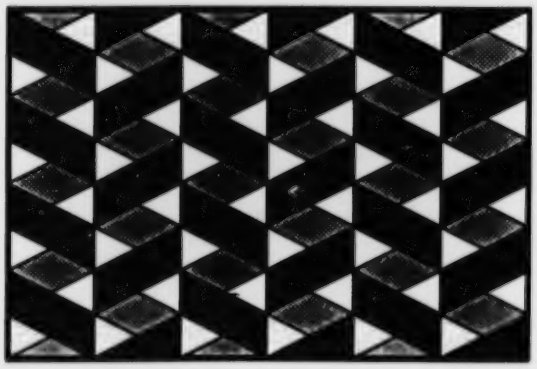
1. *Physical Warm-Up Using Images.* Freeing the student from habitual tensions and restrictions, and unlocking the intuitive, creative responses.
   (a) *Relaxation exercise.* Close the eyes and notice the rhythm of the breath. Starting at the feet and moving upwards, picture the parts of the body filled with balloons which expand and release with each incoming and outgoing breath.
   (b) *Stretch-image.* Strings are attached to the fingers, wrists, elbows, and top of the head. They are cut one by one and that part of the body is allowed to fall.
   (c) *Shake out the whole body-image.* Shake like a dog that has gotten wet.
2. *Exploration of Space.* Moving in the space and beginning to investigate the four elements.
   (a) Walk around the room at random. Notice what the room feels like, looks like, and smells like.
   (b) Imagine walking on/through earth (mud, dirt, sand, rocks), fire (a forest fire, hot coals), water (rain, a river, the ocean, ice), and air (wind, still air).
3. *Objects Exercise.* Developing powers of concentration and intuitive intelligence.
   (a) Form a circle. One person creates an object out of the air and uses it; the next person takes the object, uses it appropriately, and then transforms it into another object. The transformation should develop from the action involved in the physical use of the object.
4. *Character Exercise.* Giving physical expressions to images of the four elements, and investigating what roles these images play in the student's creation of a human character.
   (a) Form a circle. Choose one of the four elements. Close your eyes and imagine that your body is made of the element you chose; infuse your entire body with earth, air, fire, or water. Consider how this might affect your weight, shape, stance, breath, and rhythm of movement. Consider the following questions: How does this make you

feel? What power do you have? What do you have to fear? What needs do you have? What wants? Make sounds which express these feelings and give yourself a name. Open your eyes and introduce yourself to the other students.

Possible follow-up activities might include the following:

1. Write an account of one day in the life of the new character formed as the result of infusing the entire body with earth, air, fire, or water.
2. Pick characters from a novel, film, or television show, and decide which combinations of elements they are made up of, and why.
3. Improvise brief encounters among a fire person, water person, earth person, and air person.
4. Draw or paint pictures of the new characters.

Museums



Children's Museum of Manhattan
314 West 54th Street
New York, New York 10019

Children's Museum of Manhattan, formerly G.A.M.E., Growth through Art and Museum Experiences, was founded in 1973 as a catalyst for the innovative use of arts as they relate to schools and the community. G.A.M.E. works through its Manhattan Laboratory Museum and its Art Center, each of which focus on an aspect of the creative process – the "doing and viewing" of a work of art. The Manhattan Laboratory Museum houses exhibits which are specifically designed to mesh with the established elementary and secondary curriculum. They invite the student to learn about various examples of aesthetic, cultural, and historic themes through hands-on-workshops, behind-the-scenes activities, related materials used in the classroom, perception games and inventions which can be related to other disciplines. The G.A.M.E. Art Center provides a studio facility for several art and media areas where students can participate in in-depth experiences. Central to the Museum, Art Center and in-school program is the Collaborative Planning Process (C. P. P.) which brings the artists, teachers, and administrators together to build upon each participant's strengths and interests, and to brainstorm on new and exciting lesson plans and curriculum ideas for each class or school.

EDUCATIONAL ACTIVITIES

Have your students visit the museums in your community and study the many exhibits within each museum. Infuse the information in each exhibit into the subject areas being taught in your classroom. Many museums have educational directors who are very willing to help you and your students before, during, and after the visit in making the most use of the exhibits, facilities, and activities. Remember there are many types of museums to see – historical, art, science and industry, natural history, discovery museums – as well as libraries, zoos, and places made famous by events in history.

APPENDICES

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APPENDIX I

IDENTIFYING AND SELECTING HUMAN RESOURCES

(a) Locating, Interviewing and Hiring an Artist

(b) Resource Information Questionnaire

LOCATING, INTERVIEWING AND HIRING AN ARTIST

The following is an outline of suggestions to follow in establishing and maintaining an effective and positive relationship with the artist.

A. Locating the Artist: Some Possible Sources

1. Local arts councils, cultural resources councils
2. State councils on the arts
3. Crafts guilds, artist's unions
4. Area arts schools, other institutions of higher education
5. Parents (many of them have hidden talents)

B. Selecting the Artist: A Few Suggestions

1. If possible, obtain recommendations from other groups with whom the artist has worked.
2. Determine whether the artist has had any prior experience in education, in working with students, or any background in education.
3. Be sure that the artist's experiences and talents are relevant to the task at hand.
4. If possible, review the work of the artist, or have the artist show or demonstrate this work. If this is not possible, talk to someone who has expertise in the artist's area and get an opinion.
5. Be certain that the artist or artist group is interested in arts for children and supportive of arts education programs in the schools.
6. Make sure that teacher expectations and artist expectations are the same. As projects vary, selection criteria will vary, so criteria for artist selection should be established from the beginning of the project.

C. After the Artist Has Been Selected: Some Issues To Discuss and Agree Upon

1. **Financial Constraints**
   a. Will the artist be hired full time, part time, or as a consultant? (The consultant status is preferred by school districts; it eliminates problems such as insurance benefits and sick leave for the artist.)
   b. If the artist is to be contracted for services, how much will the artist or group be paid? For what length of time and amount of services?
   c. Will the artist have an expense budget for materials? For transportation? For an assistant or teacher's aide?
   d. Can the artist call in sick and still be paid?
2. **Resources and Facilities**
   a. Where will the artist meet with the students? Is there a need to reserve an auditorium or a special classroom?
   b. Will the artist meet with the students on the school campus? Or must the students be transported to a studio, museum?
   c. If the artist meets with the students off-campus, is there some available means of transportation? Who will be the responsible adult(s) traveling with the students?
   d. If the artist is on-campus, will there be adequate storage space? Will the students have adequate storage space? Must students complete work on a project within one session, or can they continue their work?
   e. From what sources will materials be ordered? What materials must the artist have (i.e., paper and paints for the painter, clay for the potter)?

f. Does the artist need any special equipment or facilities (i.e., a kiln for the potter, a darkroom for the photographer)?

g. What insurance is necessary for the artist to work with children? Does the school have such insurance? What is the coverage? Does the coverage include all transportation needs? Does the coverage include experiences outside of the school grounds?

3. Time Constraints

a. When should materials for the classes be ordered?

b. How much time per week can the artist expect to spend with the students? Is it enough time to accomplish the artist's or school's objectives?

c. Is the artist working with students at a time of day when they are likely to be unruly (i.e., just before lunch, at the end of the day)?

d. What days of the week will the artist come? What if one of the sessions falls on a holiday? Does the artist come another day?

e. If students must be transported, how much time will this take?

4. Responsibilities

a. Will the artist be expected to help write the curriculum for the course?

b. Will the artist be responsible for grading the students? For any other form of assessment?

c. Is the artist expected to teach certain materials? Must students know certain things in order to pass the course?

d. What will the artist's workload be (in terms of hours, number of students)?

5. School Policy and Classroom Management

a. Is there a set curriculum that the artist will be expected to teach?

b. Can the artist discipline children, expel them from the classroom?

c. Are only select students allowed to participate in the arts classes? Can students choose to participate? Must all students participate?

d. Is this course required as part of the curriculum?

e. Are the criteria set for grading/assessment? Can the artist choose how to grade? Can the artist choose not to grade?

f. If this is a special project, to what extent does it duplicate regular arts instruction?

g. Are there safety requirements or restrictions that the artist should know about? Where are the fire exits? Can the artist use dangerous equipment such as a kiln? Are there special guidelines for use of such equipment, such as the wearing of safety glasses?

h. Are there any parts activities that would violate school policies or invite parental disapproval (i.e., nude paintings, "racy" play, existentialist or atheistic plays or literature)? Can these activities take place anyway?

6. Other Considerations

a. Will goals and objectives be set by the artist? By a committee that includes the artist? Or will they be set before the artist arrives?

b. To whom does the artist answer? What authority does the artist have?

c. Will the artist be given some idea of the students' entering levels of knowledge by some means such as a pretest?

d. Should artists be told about particular students whose behavior may cause problems in class?

e. Will the artist be assessed? What are the criteria?

RESOURCE INFORMATION QUESTIONNAIRE

Please use this questionnaire for only one presentation or group.

Name:

Address:

Telephone number:

I am interested in participating as a resource.

YES

NO → Return this form in the envelope provided. Thank you for your time.

Who should we contact for information and booking?

Name:

Telephone number:

How many people are involved in your presentation? _____

If more than yourself, please give the general makeup of your group (i.e., 3 dancers, 1 accompanist – if appropriate, list the names)

What experiences do you have to offer to the schools?

→ Subject matter (i.e., jazz dance, opera excerpts, sculpture)

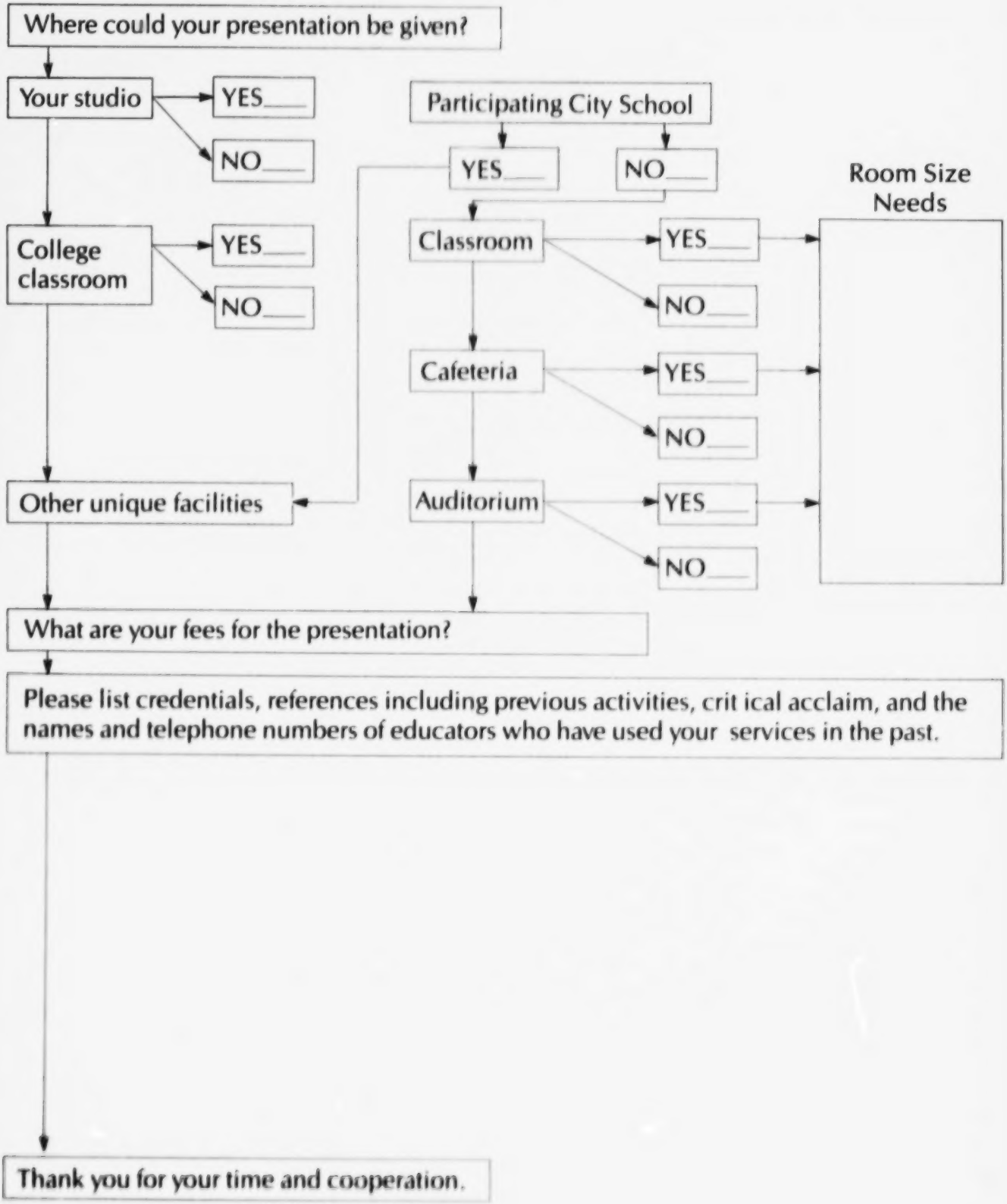
→ Do the students participate in your presentation? YES___ NO___

- Do you have handout material? YES___ NO___
- Is the presentation lecture only? YES___ NO___
- Is the presentation a lecture demonstration? YES___ NO___
- Is the presentation a performance only? YES___ NO___
- Describe any unique aspects of your presentation not covered above.

- Is the length of your presentation 1 period ___ 2 periods ___ half day ___ full day ___ other _____

What grade level do you prefer to work with? | K-3, 4-6, 7-9, 10-12

What equipment is needed for your presentation? (i.e., electrical outlets, tape recorders, lights)


Where could your presentation be given?
Your studio
YES___
NO___
College classroom
YES___
NO___
Other unique facilities
Participating City School
YES___
NO___
Classroom
YES___
NO___
Cafeteria
YES___
NO___
Auditorium
YES___
NO___
Room Size Needs
What are your fees for the presentation?
Please list credentials, references including previous activities, crit ical acclaim, and the names and telephone numbers of educators who have used your services in the past.
Thank you for your time and cooperation.

APPENDIX II

SAMPLE LESSON PLAN FORM

LESSON PLAN FORM

School's Name _____ Date _____

Lesson Title _____ Art Form _____

1. Specify the age and/or grade levels of students and other special characteristics which are relevant for participation in the module.

2. Specify the concepts/skills/attitudes that students are to learn.

3. Describe the instructional activities to be used.

4. Specify the size of the group desired and the length of time module will run.

5. Specify student behaviors acceptable during module.

6. List the materials/tools required for the instructional activities.

7. List resources/facilities required for instructional activities (people, places, publica tions, audiovisual equipment).

8. Specify the methods and criteria by which student accomplishments will be assessed (type of test, criterion standards).

9. Describe how the module will be evaluated (student achievement, student/teacher attitudes, artist attitude, use of questionnaires.).

APPENDIX III

SAMPLE EVALUATION FORMS

(a) Class Observation Checklist

(b) Student Opinion Form

(c) Teacher Survey Form

(d) Principal Survey Form

(e) Artist's Evaluation Form

CLASS OBSERVATION CHECKLIST

School _____ Observation Date _____
Class/Grade _____
Teacher _____ Observer _____
Unit/Strategy _____

DESCRIPTION OF CLASS

_____
_____
_____
_____
_____
_____

TEACHER/ARTIST ACTIVITIES

	Excellent	Fair	Unsatisfactory
Comfortably structured	_____	_____	_____
Organized in a facilitating way	_____	_____	_____
Enough time for practice included	_____	_____	_____
Interaction with students	_____	_____	_____

Other Comments:

STUDENT ACTIVITIES

	Excellent	Fair	Unsatisfactory
Comfortably structured	_____	_____	_____
Enough time for practice included	_____	_____	_____
Interaction with teacher/artist	_____	_____	_____
Interaction with other students	_____	_____	_____
Student initiative and independent action	_____	_____	_____
Group working skills	_____	_____	_____

Other Comments:

CLASS ATMOSPHERE

	Excellent	Fair	Unsatisfactory
Student motivation (interest, attention, curiosity, self-concept, confidence, satisfaction)	_____	_____	_____
Teacher motivation (interest, motivation, excitement about class activities, feedback)	_____	_____	_____
Well organized, sequenced activities	_____	_____	_____
Flexibility in activities	_____	_____	_____
Pleasant learning, sharing atmosphere	_____	_____	_____
Motivation to learn more	_____	_____	_____
Positive interpersonal (student/student, student/teacher) interaction	_____	_____	_____

Other Comments:

GENERAL COMMENTS:

STUDENT OPINION FORM

School _____

Teacher _____

Please circle the letter which tells how you feel.

1. I liked school during the (program/activity)
   a. more than I usually do.
   b. about the same.
   c. less than I usually do.
2. I thought the (program/activity) was
   a. very enjoyable.
   b. all right.
   c. not enjoyable.
3. Working with the artist was
   a. very enjoyable.
   b. all right.
   c. not enjoyable.
4. In the (program/activity), I learned
   a. a great deal.
   b. some new things.
   c. not very much.
5. Most of the activities in the (program/activity) were
   a. easy.
   b. fairly easy.
   c. not easy.
6. The (program/activity) was usually
   a. interesting.
   b. boring.
7. Please write what you liked most about the (program/activity).

PRINCIPAL SURVEY FORM

School _____ Date _____

Name _____

1. What benefits did you identify in your school in using the Earth, Air, Fire, & Water approach?

2. What weaknesses or problem did you identify in your school in using the Earth, Air, Fire, & Water approach?

3. What kind of support did the teachers require from you during the program?
   - Materials
   - Space
   - Equipment
   - Advice
   -
   -

4. What kind of problems did you have to deal with because of the program?
   - Parental complaints
   - Teacher morale
   - Substitute teachers
   -
   -

5. How do you rate the success of the program this year?

TEACHER SURVEY FORM

School_____ Date_____

Name_____

1. What benefits do you identify in using the Earth, Air, Fire & Water approach?

2. What weaknesses or problems do you identify in using the Earth, Air, Fire & Water approach?

3. How effectively and efficiently are you able to translate the curriculum plan into learning experiences?

4. What are some positive outcomes of the learning activities for the students? For yourself?

5. What are some negative outcomes of the learning activities for the students? For yourself?

6. What professional/personal benefits are you gaining from working in this program?

7. What are some advantages and disadvantages of working with the artists?

8. Do you have any other comments?

ARTIST'S EVALUATION FORM

1. Place an X in the space which most accurately indicates how the students with whom you worked generally seemed.

interested	(_____:_____:_____:_____:_____:_____)	bored
unruly	(_____:_____:_____:_____:_____:_____)	well-behaved
motivated	(_____:_____:_____:_____:_____:_____)	apathetic
persistent	(_____:_____:_____:_____:_____:_____)	easily discouraged
uneasy	(_____:_____:_____:_____:_____:_____)	relaxed
shy	(_____:_____:_____:_____:_____:_____)	friendly
competitive	(_____:_____:_____:_____:_____:_____)	cooperative
talkative	(_____:_____:_____:_____:_____:_____)	quiet
responsive	(_____:_____:_____:_____:_____:_____)	distant
ignored instructions	(_____:_____:_____:_____:_____:_____)	followed instructions
calm	(_____:_____:_____:_____:_____:_____)	restless

2. Please describe below any of the conditions you worked under which caused major problems.

____Time _____
____Physical Facilities _____
____Available Resources _____
____Salary _____
____Transportation _____
____Location _____
____Administration _____
____Faculty _____
____Students _____
____Paperwork, Recordkeeping _____
____Other Problems _____

3. Please indicate what you think most of the students gained from your course by checking the appropriate responses below.

____Knowledge of art forms
____Coordination
____Respect for others
____Self-confidence
____Ability to present before an audience
____Knowledge of general subject areas
____Other (please specify)

_____
_____
_____

4. Do you feel that you benefitted in any way from working with the children in _____?
(name of school)

If yes, please indicate in what ways you benefitted:
____Personal satisfaction
____Professional growth
____Public exposure
____Other (please specify)

_____
_____
_____

5. Would you participate in this type of program again? Why or why not?

_____
_____
_____
_____
_____

6. How do you feel about the role of the arts in this contest?

_____
_____
_____
_____
_____
_____
_____

_____
Artist

_____
Area